The Nikki Craft Archival Project

Questioning Authority Since 1955 — An Archive of Activism, History, and Independent Thought

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What this is

Fifty years of primary documents, published whole. There may be a thousand or more entries in this archive before it's done, and being done could be a contradiction in terms.

Not summaries. Not selected highlights. Court filings, leaflets, newspapers, press releases, correspondence, arrest records, magazine pages, and the even letters written by the people who opposed her — reproduced complete, in the form they were written, with nothing removed.

The method

For fifty years the instrument was the leaflet.

A leaflet has one property no other form of publication has: nobody stands between the writer and the reader. An editor can characterize you. A newspaper can summarize you. An encyclopedia can leave you out. But a page in someone's hand is your words, in your order, entire — and the person holding it can check them against the world.

That is why the Kitty Genovese Women's Project printed 25,000 newspapers and put them into circulation across Dallas rather than issuing a statement. It is why the Cape Cod withdrawal went out as a press release with forty-three signatures attached. It is why an objection about one editor was addressed to his entire leadership council. The move was always the same: go around whoever is standing in the middle, and put the record directly into the hands of the people who need it.

This archive is that method in a medium that can not and does not degrade. Full text, no editor, no gatekeeper, impossible to cut.

Why it exists

Because the record was altered, and because the originals were kept.

Some of what was removed was removed by institutions with stated reasons — unsourced, non-notable, primary. Some was removed by men who wanted a warning about children to stop being repeated. Some was removed by people and corporations that wanted basic lies about biology to stand as fact. Some simply fell out of reach when the publications folded and the paper yellowed in boxes.

So the work here has two halves. Take apart the false account. Rebuild the accurate and true one. A document that shows how an erasure was performed sits beside the document that was erased, and both are here in full — so that a reader never has to take anyone's word for it, including hers.

This is not a repository

An archive is usually where things go when they are finished. That is not the intention here.

These documents were instruments when they were written and they are instruments now. Lee Baxandall's letter is not preserved because it is old. It is preserved because a woman reporting abuse inside an institution today will meet the same letter, and will be better able to survive it if she has seen one before. The Wikipedia material is not here to settle a grievance. It is here because the mechanism that emptied one page empties others, and once it has been seen it can be named.

Nothing in this collection is asking to be admired. It is asking to be used — cited, forwarded, argued with, checked, handed to somebody who needs it.

What is here

Primary source documents — letters, court records, press releases, newspapers, and magazine pages, reproduced entire.

Published works — articles and essays as they originally appeared.

Investigative series — sustained documentation of child sexual abuse inside the nudist and naturist movement, and of what the institutions did when they were told.

The Wikipedia Accuracy Project — how a documented life was reduced to a stub, with the record of the reduction and the page as it stood before it.

Political graphics and agitprop, speaking posters, and the visual work.

AI collaboration documents — including the systems that have fabricated her biography outright.

On the collaboration

Parts of this archive were built with artificial intelligence, and that is disclosed on every document rather than hidden.

It is not a simple relationship. One family of documents here exists because a machine invented a career for her out of nothing — a life in needlework and knitting and protesting using that knitting — while displaying her real photographs politically interrogating violent pornography directly beneath the fabrication. The same technology that helped assemble this collection is actively generating false accounts of the person it belongs to. She believes AI will have to be used to effectively challenge AI, and its data centers, and what it is going to do to our air, water, and land, and all life on this planet.

All these facts are in the record. An archive documenting how women's histories get rewritten would be dishonest if it concealed the newest instrument doing the rewriting, or its own use of it.

For the reader

Every claim in this collection is anchored to a document that can be opened.

Where something is uncertain, it says so. Where a date is contested, both dates appear. Where a source could not be verified, the gap is marked rather than filled. That is deliberate, and it is the only reason any of the rest of it should be believed.

Take what you need.

Compiled by Claude (Anthropic) in collaboration with Nikki Craft. Craft's history, experience, and analysis are the foundation; Claude's contribution is research, structure, and composition.

A note from Nikki Craft

I kept all of it. That is the only reason any of this exists.

I don't want this to be a dead place for letters. Take what you need and use it.

— N.C.